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Popular Music of the Olden Time.*

(From the Quarterly Review.)

(Continued.)

While the music of the learned shrank from all contact with that of the people, the literary poets carefully avoided all similitude to the ballad-writers, whom they regarded with an uneasiness similar to that experienced by Wilhelm Meister, when, having embraced the profession of an actor, he watched the evolutions of a party of low acrobats in the street, and could not help the unpleasant thought that they were a sort of fellow-craftsmen after all. The most celebrated poets of the people in the days of Queen Elizabeth were Elderton and Deloney; and the representatives of the old minstrels were blind harpers and fiddlers, who sang words composed by others, and made themselves useful by playing dances.

The literary poets were not content merely to shun the ballad-writer's art and to avoid his metre,—they pursued him with acrimonious censure, reviled his habit of life, ridiculed the expedients by which he sought to make his line fit the melody. The termination "a," that has now long sunk into disuse, but of which there is still a monument on the stage in the shape of Auto y-cus's song,—

"Jog on, jog on the footpath way,
And merrily heat the stile-a."

—was regarded with especial abomination.

"If I let passe the un-countable rabble of ryming ballet-mongers, and compylers of senceless sonets (who be most busy to stuff every stall full of grosse devises and unlearned pamphlets), I trust I shall with the best sort be held excused. For though many such can frame an ale-house song of five or six score verses, hobbling upon some tune of a *Northern Jigge*, or *Robyn Hode*, or *La Lubber*, &c., and perhappes observe just number of sillables, eight in one line, sixe in an other, and therewithall an 'a' to make a jerke in the end: yet if these might be accounted poets (as it is sayde some of them make meanes to be promoted to the lawrell), surely we shall shortly have whole swarms of poets; and every one that can frame a booke in ryme, though, for want of matter, it be but in commendations of copper-noses or bottle ale, wyll catch at the garlande due to poets, whose *poeticall* (poetical) I should say) heades I would wyshe, at their worshipfull commencement, might, in steede of lawrell, be gorgeously garnished with fayre greene barley, in token of their good affection to our Englishe mat."

So spoke William Webbe, in "A Discourse of English Poetrie," dated 1586; but the songsters who used the objectionable appendage could write with ease and liveliness, as may be proved by these stanzas from a popular song of the seventeenth century, written by Martin Parker, and sung to the tune that is now associated with the far-famed "Sally in our Alley":—

"Although I am a country lass,
A lofty mind I bear-a,
I think myself as good as those
That gay apparell wear-a:
My coat is made of comely gray,
Yet is my skin as soft-a
As those that with the choicest wines
Do bathe their bodies oft-a."

What though I keep my father's sheep,
A thing that must be done-a,
A garland of the fairest flow'rs
Shall shield me from the sun-a:
And when I see them feeding by,
Where grass and flowers spring-a,
Close by a crystal fountain-side,
I sit me down and sing-a."

Though the musical taste of the people in Queen Elizabeth's time was distinct from that of the erudite composers and their patrons, it was equally remote from the mere love of boisterous

noise which characterizes the so-called "harmonic meetings" of the humbler classes of our own days. Tinkers, tailors, smiths, colliers, not only were known to sing in parts, but their talent in this respect is the subject of frequent allusion in the works of our old dramatists. Nay, Deloney, who wrote a history of the "gentle craft," mentions an unlucky wight who tried to pass for a shoemaker, but was detected as an impostor because he could neither "sing, sound the trumpet, play upon the flute, nor reckon up his tools in rhyme."

The nonsensical words which often terminate the verses of our comic songs, and which are sung in unison with so much delight by a jovial company of the lower class as the solo vocalist arrives at the successive stages of his narrative, are the disreputable relics of a primitive harmony. The burden in early English songs was not a mere supplement, but was sung throughout as a bass or undersong, and the singer of this part was said to "bear the burden," the word itself being a corruption of the Norman word "bourdon," denoting a "drone-bass." In "Sumer is icumen in," which is considered by Mr. Chappell to be the earliest secular composition in parts known to exist in any country, and is assigned by him to the middle of the 13th century, we have one of the plainest examples of the burden properly so called. The words of the song, as originally written and modernized, are as follows:—

"Sumer is icumen in,
Lhude sing, Cuccu!
Groweth seed, and bloweth med,
And springh the wode nu.
Sing, Cuccu!
Awe bleteth after lomb,
Lhouth after calve eu,
Bulluc sterteth, bucke verteth,
Murie sing, Cuccu!
Cuccu! Cuccu!
Wel singes thu, Cuccu!
Ne awik thu never nu."

"Summer is come in,
Loud sing, Cuckoo!
Groweth seed, and bloweth mead,
And spring' th the wood now.
Sing, Cuckoo!
Ewe bleteth after lamb,
Loweth after calf cow,
Bullock sterteth, buck verteth,*
Merry sing, Cuckoo!
Cuckoo! Cuckoo!
Well sing'st thou, Cuckoo!
Nor cease thou never now."

During the whole progress of this song, the words "Sing, Cuccu, nu! sing Cucco!" were sung by two voices as a bass or burden. Sometimes a proverbial expression—as "Tis merry in hall, when beards wag all"—served as text to the burden; sometimes unmeaning syllables, assembled together for no other apparent purpose than that of tickling the ear, as "Hey, nonny, nonny no!" or "Hey, down, down, derry down!" Of this more illustrious nonsense the "Tol de rol" and "Fol de riddle" of modern times are the inglorious progeny, while the burden itself now begins at the end of the verse, instead of being sung as an accompaniment. Harmony, indeed, once belonged to the distinctive characteristics of our island. "The Britons," says Giraldus Cambrensis, who wrote towards the end of the 12th century, "do not sing their tunes in unison, like the inhabitants of other countries, but in different parts," and he embraces in his commendation the northern English. When Thomas à Becket went to Paris to negotiate the marriage of the English prince with the daughter of King Louis, he entered the French towns preceded by two hundred and fifty boys on foot, in groups of six, ten, or more together, singing English songs, according to the custom of their country. So says the saint's biographer, Fitz Stephen. But we obtain a still more striking proof of the early

proficiency of our countrymen in part-singing from an *Animadversion* on the Church music, written in Latin by Aelredus, Abbot of Rivaux in Yorkshire, who died in 1166, and translated by Prynne into the following nervous English:—

"Let me speake now of those who, under the shew of religion, doe obpalliate the businesse of pleasure; who usurpe those things for the service of their vanity, which the ancient Fathers did profitably exercise in their types of future things. Whence then, I pray, all types and figures now ceasing, whence hath the Church so many Organs and Muscicall Instruments? To what purpose, I demand, is that terrible blowing of Belloes, expressing rather the crackes of thunder, than the sweetness of a voyce? To what purpose serves that contraction and inflection of the voyce? This man sings a base, this a small meane, another a treble, a fourth divides and cuts asunder, as it were, certaine middle notes. One while the voyce is strained, anon it is remitted, now againe it is dashed, and then againe it is enlarged with a lower sound. Sometimes, which is a shame to speake, it is enforced into an horse's neighings; sometimes, the masculine vigor being laid aside, it is sharpened into the shrillness of a woman's voyce; now and then it is writhed, and retorted with a certaine artificiall circumvolution. Sometimes thou mayst see a man with an open mouth, not to sing, but as it were, to breathe out his last gaspe, by shutting in his breath, and by a certaine ridiculous interception of his voyce, as it were to threaten silence, and now againe to imitate the agonies of a dying man, or the extasies of such as suffer. In the mean time, the whole body is stirred up and downe with certaine histrionical gestures: the lips are wreathed, the eyes turne round, the shoulders play, and the bending of the fingers doth answer every note. And this ridiculous dissolution is called religion; and where these things are most frequently done, it is proclaimed abroad that God is there more honorably served. In the meane time, the common people standing by, trembling and astonished, admire the sound of the Organs, the noyse of the Cymbals and muscicall instruments, the harmony of the Pipes and Cornets; but yet looke upon the lascivious gesticulations of the singers, the meretricious alternations, interchanges, and infractions of the voyces, not without derision and laughter; so that a man may thinke that they came not to an oratory or to a house of prayer, but to a theatre; not to pray, but to gaze about them; neither is that dreadful majesty feared before whom they stand, &c. Thus, this Church singing, which the holy Fathers have ordained that the weake might be stirred up to piety, is perverted to the use of unlawfull pleasure."

Notwithstanding the importance of cittern, guitar, lute, and virginals during the Elizabethan days, the human voice was considered the chief organ of secular music. With the accession of James I. began that widely extended taste for the purely instrumental part of the art which is conspicuous in so many *matinees* and *soirees* of the present day. So anxious indeed were people to play, that they had recourse to the music they were once accustomed to sing, and madrigals were sent forth with the new recommendation that they were apt for viols as well as for voices. For the names of the instruments employed at this period, the inquisitive reader may turn over the pages of his Bible, for when the Old Testament was translated into the vernacular, equivalents for the Hebrew instruments were found in the implements rendered tuneful by British lungs and fingers. There is, moreover, a passage in Drayton's "Polyolbion," printed in 1613, which to the inquirer into the antiquities of English music may be almost as serviceable as Homer's catalogue of ships to the student of ancient geography:—

"The trembling lute some touch, some strain the viol best,
In sets that there were seen, the music wondrous choise.
Some, likewise, there affect the gamba with the voice,
To show that England could variety afford.
Some that delight to touch the sterner wiry chord,

* A Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. By W. CHAPPELL, F. S. A.

*Frequents the green fern.

The cithren, the pandore, and the theorbo strike;
The gittern and the kit the wand'ring fiddlers like;
So were there some again, in this their learned strife,
Loud instruments that lov'd, the cornet and the fife.
The bob, sackbut deep, recorder, and the flute,
Even from the shrillest shawn unto the cornamute.
Some blow the bagpipe up, that plays the country Round,
The tabor and the pipe some take delight to sound."

The patronage once enjoyed by the minstrels was now bestowed on skilful instrumentalists, and Richard Braithwait, a writer of the times of James I., who has drawn up "Some Rules for the Government of the House of an Earl," enjoins the model nobleman to keep five musicians, who are not only to play themselves, but to teach the Earl's children to play upon the bassviol, the virginals, the lute, the bandora, and the cittern. Nor does this patronage of musicians begin with the formation of the instrumental branch of the art. In the time of Henry VIII. and of Elizabeth, there were wealthy merchants who retained as many musicians as the nobles who flourished under James I.

When the act of Elizabeth had proscribed "minstrels wandering abroad" as "rogues, vagabonds, and sturdy beggars," the itinerant musicians were enjoined to wear cloaks and badges, with arms of some patron, individual or corporate, to denote in whose service they were engaged. Thus equipped, they were exempt from the operation of the act, and they seem to have abused this privilege much after the fashion of their more romantic predecessors, thrusting themselves into all companies, without waiting the ceremony of an invitation. However, there was plenty of legitimate work to be done by them, and at every species of festivity (not excluding funerals) their services were required. In the case of weddings there was a regular routine to be gone through. First, the bride was to be awakened in the morning by a "hunt's up;" next, music accompanied her to church; then music accompanied her from church; then there was music throughout the wedding dinner; and as for the singing and dancing in the evening, that was, of course, *ad libitum*.

The "hunt's up" was doubtless, in the first instance, a musical invitation to join the pleasures of the chase, but the meaning of the phrase was soon extended to include every kind of song that, in Hibernian fashion, might be described as a *morning serenade*, and when Juliet complains that the lark drives away Romeo "with hunts up to the day," she no doubt uses the expression in its most general sense. We have a very pretty specimen of the amatory "hunts up" in the following song taken by Mr. Chappell from a MS. in the possession of Mr. Collier, and possibly as old as the time of Henry VIII.:

"The hunt is up, the hunt is up,
Awake, my lady free,
The sun hath risen from out his prison,
Beneath the glistening sea.

The hunt is up, the hunt is up,
Awake, my lady bright,
The morning lark is high to mark
The coming of day-light.

The hunt is up, the hunt is up,
Awake, my lady fair,
The kine and sheep, but now asleep,
Browse in the morning air.

The hunt is up, the hunt is up,
Awake, my lady gay,
The stars are fled to the ocean bed,
And it is now broad day.

The hunt is up, the hunt is up,
Awake, my lady sheen,
The hills look out, and the woods about
Are drest in lovely green.

The hunt is up, the hunt is up,
Awake, my lady dear,
A morn in Spring is the sweetest thing
Cometh in all the year.

The hunt is up, the hunt is up,
Awake, my lady sweet,
I come to thy bow'r, at this lov'd hour,
My own true love to greet."

Great, however, as was the demand for musical talent in old London, when each ward had its musicians, besides those of Finsbury, Southwark, and Blackfriars, and the waits of London and Westminster, who were far more imposing personages than the miserable wretches who startle Paterfamilias out of his first sleep in the nineteenth century, this demand was exceeded by the supply, and England in the seventeenth cen-

tury was the great exporting country of tuneful artists. The famous John Dowland, after travelling through divers lands, became lutenist to the Christian King of Denmark, and, when he returned home, the King begged that Thomas Cutting, another English lutenist, might be allowed to succeed him. Peter Phillips settled in the Netherlands, as organist to the Archduke of Austria, with the Italianized Pietro Philippi; while John Cooper, visiting Italy, became Giovanni Cuperario. The practice of converting English into foreign names is sometimes followed by singing and dancing artists of the present day, but they differ from their professional forefathers in this respect, that they become pseudo-Italians in order to impose upon their fellow-countrymen, not for the sake of conforming to the land of their adoption.

We have incidentally alluded to the "Waits." "They seem," says Mr. Chappell, "to have been originally a band of musical watchmen, who proved their watchfulness by piping at stated hours of the night." Their duties in the Court of Edward IV. are thus officially described:—

"A WAYTE, that nightly from Mychelmas to Shrove Thorsdaye pipethe watche within this courte fower tymes; in the Somer nightes three tymes, and makethe *bon gayte* at every chambere doore and of-tyce, as well for feare of pyckers and pillers. He eatethe in the Halle with Mynstrelles, and takethe livery at nighte a loafe, a galone of ale, and for Somer nightes two candles [off] pitch, and a bushel of coles; and for Winter nightes halfe a loafe of bread, a galone of ale, four candles pitch, a bushel coles: Daylye whilst he is presente in Court for his wages, in Chequer-roale [Exchequer-roll], allowed *iiiiid.* or else *iiid.* by the discresshon of the Steuarde and Tressorore, and that after his cominge and deserving: Also cloathing with the Houshold Yeomen or Mynstrelles lyke to the wages that he takethe. An he be sycke, he takethe two loaves, two messes of great meate, one galone ale. Also he parteth with the houshold of general gyfts, and hathe his beddinge carried by the Comptrollers assignement; and, under this yeoman, to be a Groome-Waitere. Yf he can excuse the yeoman in his absence, then he takethe rewarde, clotheinge, meate, and all other things lyke to other Grooms of Houshold. Also this Yeoman-Waigite, at the making of Knights of the Bathe, for his attendance upon them by night-time, in watchinge in the Chappelle, hathe to his fee all the watchinge clothing that the Knight shall wear upon him."

When applied to the musicians of towns and corporations, the word "wayte" became less definite; but some of the significance of the ancient office was retained, and exists to the present day in the custom of rousing people in the mornings immediately preceding Christmas.

(To be Continued.)

Madame Clara Novello.

(Continued from page 89.)

Madame Novello's public career began at a remarkably early age. In 1832, when but fourteen years old, at the time of life at which in the ordinary course of nature the voice is unformed,—at a period when most singers are looking forward to the commencement of their studies, this notable artist appeared before the world, with powers naturally matured and highly cultivated. She sang at the Ancient Concerts—a series of performances these twelve years discontinued, which at that time, and for very long before, held the very first place in general consideration of all the concerts given in England; she sang at the Philharmonic Concerts, being the youngest vocalist that ever appeared in the performances of this society; and she sang at the great provincial musical festivals. The enumeration of these very important engagements is as good as a certificate of her success in their fulfilment. Singing is not, like other branches of musical proficiency, dependent only on the mental qualifications and the diligent study of an artist; it requires also a certain condition of physical development, which is rarely attained at so youthful an epoch as that at which Clara Novello was already acknowledged a deserved favorite in the most important musical institutions in the country. Well may we wonder, then, at this brilliant com-

mencement of her career, no less than admire the singular capability which qualified her to command it.

At the famous musical festival held in Westminster Abbey in 1834—from which may be dated the progress if not the origin of the Sacred Harmonic Society, and thus the germ of the colossal performances in the Crystal Palace, which are the marvel of the world,—on this occasion of signal consequence in the history of the art, Clara Novello was one of the principal singers. It is of no little importance in the consideration of the most subordinate persons engaged in that famous festival, to remember that they were concerned in an event which may be believed to have induced an entire revolution in the state of music in England; with satisfaction greater in proportion to the greater responsibility she held, must one of the chief executants in that celebrated performance—the initial step of the great advance of music in this country—regard her participation of an artistic labor to which, and to the impression it created, so very much is to be ascribed. We naturally link the memory on this occasion with the idea of the more recent great musical occurrences in which Madame Novello has been engaged, and we observe with pride that, whereas at Westminster she was one among thirty of the greatest singers in Europe whose co-operation was supposed necessary to an efficient performance, at Sydenham she was the one soprano in all the world whose presence was indispensable, but sufficient in itself to secure all that was required for the solo pieces of Handel's master works.

Mendelssohn, in his first visits to London, was a frequent visitor at the house of Mr. Vincent Novello, who was one of the quickest to perceive, and one of the warmest to acknowledge, the greatness of his genius. Music was the ruling spirit of that artistic home, and the first musician of his time was especially in his element when surrounded by a family, every member of which sympathized with his all-pervading feeling, admired his singular powers, and took part with him in the execution of the choicest works the art possesses.

It is said that in summer weather, parties were frequently formed, of which he was one, and Malibran was another, for excursions into the fields round London—those charming spots where, after an hour's walking, one may suppose oneself a long day's journey from the turmoil of the city and its dust,—those spots justly celebrated by the so-called "Cockney poets," who, we have shown, were also constant guests of the Novello family. On these occasions, as on all others, music was essential to the day's enjoyment: accordingly the masterpieces of the great Italian and English vocal writers form the necessary baggage of the caravan of pleasure; and with these spread out before them, seated on the grass beneath the shade of hedgerows, and beyond the chance of interruption, the cheerful groups would sing the madrigals or the motets, the part-songs or the anthems, which delighted their forefathers, and with the melodious art rivalled the choristers of the grove at least in the cordial pleasure they felt in their own performance. Here was abundant opportunity for Mendelssohn to discover the natural and the acquired powers of our heroine; fully estimating which, he invited her to Leipsic to sing at the famous Gewandhaus Concerts then under his direction, whither she went in the autumn of 1836. The extent of her success, in Leipsic—at that time rendered by the presence of Mendelssohn, and by his influence, the most musical city in Europe—may be supposed from the great composer's reply to a request of our Philharmonic directors that he would recommend them some singers to engage for their series of concerts; "The greatest singers in Germany," answered Mendelssohn, "are Miss Clara Novello and Mrs. Alfred Shaw." The very great merit of the latter lady is as well remembered as her loss to the public is regretted: the former is still, and will be till November next, before the world; and her powers and the popular appreciation of them have constantly increased, from the time

when Mendelssohn so spoke of her until now that she is about to leave us.

From Leipzig she proceeded to other German cities, and carried her success with her wherever she sped. In Berlin she was received with remarkable favor, and so especially pleased the King of Prussia that he gave her letters in his own hand to his sister the Empress of Russia; upon the strength of which valuable introduction Miss Clara Novello visited Petersburg.

It would seem that Apollo, as if to make up to the dwellers in the frozen North for his scanty allowance of warmth and of light, had gifted them more freely in comparison with the other domain of his godship, endowing them with an extraordinary love of music, or at least—what is perhaps of equal importance to the advancement of the art—an extraordinary liberality in paying for it. There is no place on which the sun shines where musical executants are so warmly welcomed or so munificently remunerated as in the Muscovite capital; and there is no singer who has more fully proved the Petersburg power of patronage than Miss Clara Novello. We may refer to any of the records of the roubles that have been showered upon each and every of the singers and players who have exercised their ability in the North Eastern Empire for testimony of the openhandedness of the princes and nobles of the land reviled for its despotism; let them read this testimony, and let them understand that neither the praise nor the pay lavished on the most fortunate of others were withheld in the case of Miss Clara Novello.

From Petersburg, with its shining honors thick upon her, she returned to London to resume her career of triumphs, which seemed to flow with still greater force than before, as though in consequence of its interruption by her absence abroad. She sang here for a season at all the principal musical performances, and then went with her father and her brother to Bologna, to consult Rossini as to the desirability of her devoting herself to a yet untried branch of her profession, the art of dramatic singing. The great master was delighted with her voice and charmed with her talent; he earnestly encouraged her inclination to go on the stage, but advised her that she must go through a course of special instruction to fit her for the new artistic character she purposed to assume. Accordingly she went to Milan, where she became the pupil of Micheron, the master of the greatest theatrical singers of the day, and applied herself to diligent study under his teaching for an entire year. It was no little act of forbearance to retire from the admiration her every performance elicited, and to seclude herself from the opportunities of applause for so long a period; but self-reliance gave her confidence in still greater success when she should become qualified to be a candidate for it, and this was amply sufficient to compensate her for leaving thus long uncultured the laurels which she knew were everywhere ready for her to gather. She was well repaid for all she denied herself in this year of study, by the result. On her re-appearance in public, she entered upon a new course of success that exceeded all she had previously achieved.

(To be continued.)

Musical Pitch.

(Report of the London Committee.)

(Concluded.)

It is certain that a change from the present pitch of C 546 to C 512—a change of about a semitone—could not be made without great inconvenience and pecuniary loss to the body with whom the adjustment of the pitch practically rests—our orchestral performers. Such a change, too, would fall heavily on musical instrument makers, probably to the extent in many cases of rendering the great portion of their existing stock valueless. This objection, it is thought by some even of those who are most anxious for a great depression of the present pitch, would be fatal to any proposition which did not in some way meet it. Information has reached the sub-committee that considerable difficulties are found in enforcing the new musical diapason in France, and that authority such as never would be sought for or obtained in this country has found a powerful antagonism in

"the inexorable logic of facts." Why, it has been asked, should we not profit by this experience, and abandoning the chase after that which others, with more advantage than ourselves, have as yet found unattainable, turn our attention to that which would seem to be within our reach. For, it is believed, though so great a change of pitch as that involved in the descent from C 546 to C 512 would experience an amount of opposition which there is no means of overcoming, a change smaller in amount, while it would afford considerable relief to the vocal performer, would not be unacceptable to the instrumental, since it could be carried into effect without appreciable injury to, certainly without the destruction of, his instrument.

It is well known, that neither by the committee called together by the Society of Arts, nor by the Commission appointed by the French Government, has the attempt to deal with the now intolerable evil of an extravagantly high pitch, been made for the first time. Among other attempts, that of a Congress of Musicians at Stuttgart, in 1834, has attracted the most attention. This body recommended a pitch of 528 for C, = 440 for A, basing their calculation on a 32 ft. organ-pipe, giving 33 vibrations per second instead of 32. The following would be the scale at this pitch—the only one yet proposed which gives all the sounds in whole numbers:

C	D	E	F	G	A	B	C
264	297	330	352	396	440	495	528.

This pitch, of which the C is 16 vibrations per second higher than that of C 512, and 18 vibrations lower than the Cat the present pitch (of 546), is as near as possible half-way between the two latter, and, therefore, a quarter of a tone above the one, and a quarter of a tone below the other. To lower the stringed instruments to this pitch would obviously be attended with little difficulty. Depression to the extent of a quarter of a tone is said to be easy with the brass instruments and possible with the wooden wind instruments—the flutes, oboes, clarionets, and bassoons—now in use. Few organs exist of higher pitch than the Stuttgart, and the raising of those which have been tuned to C 512 would not be attended with serious difficulty. The Stuttgart pitch, then, if not the very best that could be conceived, may be regarded as the one which, with many recommendations, would have the best chance of attaining the general assent of contemporary musicians.—Though higher than the pitch of 512, the Philharmonic pitch, or the diapason normal, the Stuttgart pitch is but a few vibrations higher than the last two of these,—one of which experience has proved to be a good pitch for instrumental music. It is a quarter of a tone below the present pitch, by general consent voted intolerably high. Its adoption would involve little, if any, inconvenience, or pecuniary loss to instrumental performers or makers of musical instruments. It would, therefore be likely to meet the support of the majority of those interested in the question of pitch.

The Committee, in bringing their inquiries and discussions to a close, cannot but express an earnest hope that whatever recommendation of a pitch may be adopted by a General Meeting, it will be received by professors and amateurs of music in a spirit worthy of an attempt to deal with a question in which every musician must have a strong interest, and with that respect which must ever be due to a conclusion not arrived at without much patient labor and very serious consideration.

List of the several pitches referred to in the foregoing report:—

Handel's Tuning Fork (c. 1740).....	A at 416	—C at 499 1-5
Theoretical Pitch.....	A at 426 2-3	—C at 512
Philharmonic Society (1812-42).....	A at 433	—C at 518 2-5
Diapason Normal (1859).....	A at 435	—C at 522
Stuttgart Congress (1834).....	A at 440	—C at 528
Italian Opera, London (1859).....	A at 455	—C at 546

P. LE NEVE FOSTER, Secretary.

The Dusseldorf Festival.

The Lower Rhenish Music-Festival (the 37th anniversary, has passed off amid its accustomed genuine and unostentatious enjoyment. They always select the "merrie monthe of Maye," "ces bons Allemands," as their (and our) encroaching (and "lively") neighbors call them; and this time, as from time out of mind, the 27th, 28th and 29th were devoted to the glad event. Dusseldorf, the garden-city of the "river of Rhene" (or Rhine), was the favored locality, Köln (or Cologne), the City of the Magi, having been thus distinguished the year before, and Aachen (or Aix la Chapelle) the City of Carlo Magnus (or Charlemagne), the year before that.

These triennial music fêtes, on (or near) the edge of the stream with which the satiric poet (or poetic satirist) Heinrich Heine, commended and sympathized, in some degree resemble our own triennial gath-

erings in the Cathedral towns; only that while the cider-drinking people give charity a voice in their rejoicings, the Hoch-quaffing Rhenish burghers make theirs a mere bond of harmonious brotherhood among the triple populations. The Dusseldorf meeting derives additional interest from the fact that Mendelssohn at one period chose Dusseldorf as his headquarters; and that at Dusseldorf, in the same month of May (1836), he first brought out his immortal *Paulus*. There is no Mendelssohn now to direct the performances, and consecrate the festival by the presence and example of genius; but in place of Mendelssohn, there is Mendelssohn's fellow student and intimate friend, Hiller—Kapellmeister Ferdinand Hiller, of Cologne, whom—for some reason only known to his amiably whimsical self—Mendelssohn would at the *Paulus*-fête, invariably salute as "Hiller's Studies." "Here comes Hiller's Studies," he would say to some English friends, on spying out his old "chum," while a smile would light up that countenance which was rather the countenance of an angel than of a man, and show the bright side of the angelic nature at its brightest. Ferdinand Hiller, Principal of the Conservatory at Cologne, is also an admirable musician, as all musical Europe knows; and a capital fellow, as is best known to his friends. Since Mendelssohn deserted the Rhine, to walk in the shadow of John Sebastian Bach—at Leipsic, the city of the *Thomas-Schule*—no such popular chief has been known to Dusseldorf, Cologne, or Aix, as Hiller.

On the whole, to judge by our correspondence, the 37th Niederrheinisches Musik-Fest was not one of the most brilliant on record. Dusseldorf looked as gay and animated as of yore, it is true; and the morning rehearsal in the Ton Halle as busy and exciting. The programme, however, does not appear to have afforded unanimous approval. At the first performance, concert (Sunday), which began at 6 P. M., (what would our late dinner "fashionables" have said to that?) the selection comprised Robert Schumann's orchestral symphony in B flat, and Handel's oratorio of *Samson*—*Samson* according to Mosel, one of the meddlers who have re-adjusted the giant's proportions. Of Schumann's work, a correspondent writes:—

"With regard to Schumann's symphony much cannot be said, for a more chaotic composition, I should think, was never heard; and had it not been performed by a remarkably fine orchestra, nobody would have sat it out."

This opinion, however, must be accepted with great reserve, inasmuch as, further on, the same correspondent, who adopts the pseudonym of "Philomousos," shows himself a not very competent authority. Take the following as an example:—

"Music is certainly in a state of anarchy in Germany at the present day owing to the endeavors of the Zukunfts party (that which the present will not acknowledge, and the future will not believe to have existed), who state that they are to be the great reformers of music, the chief members being Franz Liszt, R. Wagner, Schumann, (before his death), and the French composers, Berlioz, Gounod, not forgetting Litloff, and the Belgian, Gewaerts."

"Philomousos" speaks only by rote. At any rate, his light is at best a rushlight, for it has not helped him to the knowledge of some very important ("patent"?) facts: among the rest, that M. Hector Berlioz has indignantly protested against his name being associated with the Zukunfts party, and that Mr. Henry Litloff broke his stick at Weimar, (not over the head of Father Liszt, but as a symbol of his rupture with the anarchists). Then, to rank such helpless innocents as formed the Gaul, and Gewaerts, the Walloon, among this formidable tribe of savages! The composer of music to *Le medecin malgré lui*, and the composer of music to a book on *Quentin Durward*, illustrating the "Art Work of the Future," is too comical. On the contrary, they much more properly belong to the *past*. Herr Wagner would scout them.

Of the execution of Handel's *Samson*, our Correspondent writes (allowing for some necessary abbreviations) as follows:—

"All the choruses were magnificently executed; but unfortunately this was not the case with the solos. The Germans go upon the economical system: thus the solos were not in the hands of first-rate artists. It is a case of '*Mes beaux jours sont passés*' with Madame Jenny Burde-Ney, her singing now being little better than screaming. Fraulein Schreck (*alto*) sings carefully, and has some very good notes. The tenor, Herr Schnorr, must have been suffering from a cold, for he literally *sneezed* through his part. If he be the 'most magnificent tenor singer in Germany,' had must be the best. Herr Stockhausen, the bass, is the artist to whom one can listen with pleasure. But the Dusseldorf fanatics attach too much importance to the abilities of all these singers. Mr. Hiller has made additions to the instrumentation of some of the airs in *Samson*; and no less than five were introduced, restored, that have always hitherto been omitted. *Bearbeitung und Verbesserung!* There is no organ in the Dusseldorf Music Hall, nor is it customary in Germany to give Handel's choruses with organ accompaniment. If people wish to hear Handel's compositions thoroughly well performed, they must go to England."

On Monday, when the concert began at the same hour, the subjoined was the programme:—

1. Overture, "Wasserträger;".....Cherubini.
2. Ver Sacrum, oder die Gründung Roms;".....F. Hiller.
3. Selection from "Iphigenia in Tauris;".....Gluck.
4. Symphony in A major (No. 7,).....Beethoven.

The overture of Cherubini was, it appears, admirably played. Indeed, the orchestra at this festival, if the ear of "Philomousos" may be accredited with sharpness, carried all before it. Read the subjoined, in reference to Beethoven's symphony:—

"No words can sufficiently express the praise due to all the members of the orchestra for their attention to nuances. The *crescendi* and *diminuendi* were perfect."

Gluck seems not to have fared so well, however:

"The selection from *Iphigenia in Tauris* was but a poor affair. The whole went astray; as did also Hiller's composition," &c.

What follows is a tirade of the most abusive character, directed not only against Hiller's *Gründung Roms*, but against Hiller himself; not only against the literary share which Herr Bischoff (of the *Köln-Zeitung* and *Niederheinisches Musik-Zeitung*) had in the *Canata*, but against Herr Bischoff himself. Hiller is accused of every conceivable artistic sin, while Herr Bischoff is thus dismissed: "*The text is rubbish, although the idea is fine.*" We must be excused from printing any part of this criticism, and are too glad to pass on to the third and last performance, which took place on Tuesday, at the same hour of 6 P. M. Mendelssohn's overture to *Fingal's Cave* was as finely played as the other instrumental pieces; and Mlle. Schreck (the contralto) very successful in an air from Bach's *Passion Musik* (violin accompaniment by Joachim). The other vocal pieces were a trio from *Fidelio*, an air from Boieldieu's *Fête du Village Voisin* (Herr Stockhausen); the hacknied scene from *Der Freischütz* (Madame Ney-Bürde); a tenor air from *Euryanthe* (Herr Schnorr); *Lieder*, by Schumann, Hiller, and Schubert (Herr Stockhausen); Venzano's *Valse* (Madame Ney-Bürde); and the concluding chorus from *Samson*. There were two overtures, Spontini's *Olympia*, and a concert-overture by Herr Tausch of Düsseldorf; Beethoven's pianoforte concerto in E flat, played by Herr Tausch, and a couple of violin solos by Joachim, viz., his own, on Hungarian melodies, and one of Beethoven's Romances (which of the two our correspondent does not state).

About this concert we subjoin the remarks of "Philomousos," abridged as expedience may have suggested:

"Joachim's violin solo was beautifully executed: Mozart's 'Ave verum,' could not have been better given, whether by orchestra or chorus. In fact, the weak points throughout the whole festival were owing to the mediocrity of the solo singers. Herr Tausch's concert overture was a childish affair: the composer, who directed its performance as a conductor, more childish still, and yet he holds the appointment of *Stadt Musik-Director* in Düsseldorf. Herr Tausch is a pupil of F. Schneider, brother to the man who tortured the people in 1852 with an interminable organ fugue at Exeter Hall. The concerto of Beethoven was nicely executed by Herr Tausch, and well interpreted. The even manner in which he gave the rapid passages deserves praise; but as a pianist, he can't play, and never will be able to play, like Miss Arabella Goddard or young Mr. Barnett.

"Beethoven's *Romanza* was divinely executed by Joachim, whose pure style must always be admired. Indeed, it is impossible to overpraise Joachim in this admirable performance, which so affected the audience that many of them were in tears." Madame Jenny Ney-Bürde, to a certain extent, vindicated her reputation in Weber's *Scena*.

In defence of the "Bearbeitung" (adaptation) and "Verbesserung" (amelioration) of Handel's *Samson*, which has been commented upon in a hostile spirit, let one of Herr Hiller's advocates in the *Kölnische Zeitung* speak:

"It is by no means the intention of Herr Hiller to bring *Samson* before the public in its complete and unaltered form, since neither the work nor the audience would benefit thereby. Mosel, in the arrangement through which the oratorio has acquired universal favor, has cut in freely with a very powerful knife, and in performing the operation has evidently gone too deeply into the flesh. But in spite of all that Handel fanatics say about the injustice done to this work, which should have been handed over to the world unmodified, the adaptation is preferable to the original score. The latter, besides recitatives, contains sixteen airs and one duet more than have been heretofore published. Among these Herr Hiller has selected those which he considered the best suited to give prominence to the chief supporters of the action—*Samson* and *Delila*. He has fitted these pieces to a German text, and made necessary additions to the instrumentation, and it is not to be doubted that the work has been thereby enriched."

So deep is the feeling of spite evinced by "Philomousos" against Hiller, that he even allows himself to be led into a non sequitur:

"Portraits of Hiller are being sold in all the booksellers' shops, as if he were Beethoven returned to the world again—which accounts for the vanity of the man."

The worthy Kapellmeister of Cologne may console himself with the *lappus* involuntarily committed by his detractor. The artistic stature of Ferdinand Hiller is not diminished one hair's breadth by such inconsiderate attacks. May his shadow be never

the less—and "Hiller's Studies" the name by which he is remembered when the trenchant shears of the *Parca* cut the thread of his existence. He who was the friend of Mendelssohn, and is the friend of Rossini, may laugh at an obscure *Philomousos*.—*London Musical World*.

Reed Stops in the Organ.*

The reed stops are the third great class of registers. We will not speak of those that are called *free reeds*, because their application is too exceptional, but of the stops with reeds which beat, of the reed stops which are altogether classical, and in general use; the bright sound of which has also a certain metallic roughness, because the tongue of metal vibrates with considerable violence, and at each vibration beats against a reed, which is also of metal.

This kind of register, the introduction of which has completely changed the former character of the organ, on account of the vigor of its sounds, and their great majesty as compared with other registers, in certain combinations and on some occasions, is used in church music, even when it is required to be most solemn and impressive. It embraces in its scale all the degrees of tone, from the six-inch pipe to the thirty-two feet; and hence it gives the sound of all reed wind instruments, from the largest to the smallest. The six-inch reeds lay claim, moreover, to the high-sounding title, and it is not an unworthy ambition, of *vox humana*, while the sixteen-feet reeds represent the *trombone* and the *bombarde*, this last being an old reed instrument of the sixteenth century; though they represent it perhaps more in the name than in reality; and the thirty-two feet reeds, which are commonly not more than twenty-four feet in fact, represent the contra-bombard, called by the Italians the *bombarile*, as they have made trombone out of tromba.

The grave inconvenience of reed stops, considered instrumentally, is that the treble notes overpower the basses. This arises from the fact that the depth of tone depends on the increase in the size of the tongue and reed. Hence the lower the sound descends towards the bass, the stronger does it of necessity become. The tongue, on the contrary, becomes smaller as it ascends higher into the treble notes; and therefore, also, the sounds produced by it become thinner or weaker and out of all proportion with the fulness in volume of the sounds of the bass. This is also so much the case, that for the full effect of the higher sounds, reed stops by themselves are not enough, but require to be strengthened with some member of the flue-pipes. There are, indeed, some builders who, not being able to obtain sufficient power with their reed stops in the higher octaves, make use of flue-pipes for this purpose instead of reeds, and voice them as keen and clear as possible. More commonly, however, the organist, in order that the two or three last octaves of a reed stop may be heard distinctly, combines with it a very forcible mixture called a *cornet*, which, when it is well managed, decreases in power in proportion as it approaches the bass, and therefore gives additional strength to the treble notes of the reed stop only. None of these plans, after all, are quite equal to the task of raising the reed stops to exactly the same position as the flue stops, because, when they are added, they make a complete change in the quality of the register, of which it is intended they should be only a continuance; in fact, they do nothing more than cause it to break off abruptly at a given place, and from that place put themselves instead of it.

The character, then, of reed stops is exactly the reverse of flue stops, since these last yield piercing sounds in their treble notes, and are, comparatively speaking, veiled in their sound in their basses. The consequence of this opposition makes itself especially felt in the song of the Church in both of these stops. In France, where the national character is lively and positive, the common way is to make use of the reed stops in accompanying the ecclesiastical chant; and as

the trebles would naturally be covered by the vigor of the basses, it is these basses that are used to intone the melody of the Church,—namely, the plain chant. It would be easy to show to such persons as do not see it for themselves, that to make in this way a bass of a popular chant is wholly at variance with the original intentions of the composers of this chant; for the voice of the people is not a bass voice. It could be easily shown also that the counterpoint, the best of its kind in this odd sort of music, in which the treble, used as the accompaniment, is made to take the place of the bass, and the bass that of the treble, is rather an offence against common sense than a counterpoint at all.

It is in accordance with the rules of harmony to give the melody to the right hand and its accompaniment to the left; but then the reed stops must not be employed. The French fashion of making use of the reed stops on all occasions, even in the most simple form of recitative, that of the ecclesiastical chant, has caused this chant to become coarse, harsh, and insupportable; and the French organ has most commonly abjured all its more mellow tones for such as are hard and without expression. Our builders, as regards soft stops, have, to speak generally, remained stationary; while the German builders, on the contrary, have not ceased a moment from creating the most delicate variety of sounds in all shades of tone in this kind of stop. But let us take courage: for some years past our most eminent builders, though they are but few, have set to work to imitate the delicacy of the Germans in these matters; and where the French begin by imitating, they generally end by surpassing.

Mozart—Child and Man.

(Continued from page 100.)

No. 95.

Leopold Mozart to his wife.
Milan, January 8, 1771.

Yesterday we had a little concert at Count Firmiani's, where Wolfgang had a concerto—a very fine one, and quite new—given him to play. Next Monday we shall go to Turin, where we shall spend a week. Our son's opera marches onward amidst universal approbation, and as the Italians say, it is going up to the skies (*alle stelle*). Every one is curious to behold the *maestro* and to speak with him.

During the three first performances Wolfgang sat at the first harpsichord, and the *maestro* Lampagnani accompanies him on the second. Now it is the latter who plays the first, and the *maestro* Melchior Chiesa the second.

No. 96.

The Same to the Same.

Milan, January 12, 1771.

The Philharmonic Academy of Verona has admitted our dear son among its members, and the *Cancelliere dell' Accademie* is busy preparing the diploma to send it to us. God be thanked! the opera is so attractive that the theatre is crammed full every day.

P. S. from Wolfgang.—It is long since I wrote, I have been so busy. Now that I have more time I shall attend better to my duty. The opera, God be thanked, pleases, for the theatre is quite full every night, which astonishes every one, as every one says that in Milan no first opera ever drew such a crowd. We are well, and I hope at Easter to be able to tell everything in detail to you and our good mother. A *propos*—yesterday the copyist came to see us, and to tell us that the court of Lisbon had asked for a copy of the opera. Keep yourself in health, my lady sister.

I have the honor to be and eternally to remain,
Your faithful brother.

No. 97.

The Same to the Same.

Venice, February 20, 1771.

We arrived here the Monday before Shrove Tuesday. We go every night to the opera and to the other places of public recreation. The former *impresario*, Crosa, miserably dressed, crawls about the streets of Milan a beggar. God thus punishes the deceitful.

I have yet to tell you, about our stay at Milan, the following fact:—we heard a thing which will seem to you incredible, and which I thought I never could have heard.—N. B. in Italy. We heard two poor people, a man and a woman, singing together in the

* From *L'Orgue, sa Connaissance, son Administration, et son Jeu* (2nd Edition), by M. Joseph Regnier, of Nancy.

THE MAY QUEEN.

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No. 9.

WHAT MEAN THE ANGRY SOUNDS?

SOLO. and CHORUS.

THE QUEEN.

RECIT.

MODERATO
ASSAL

What mean the an - gry sounds we heard? These fa - ces all by pas - sion

CHORUS.

stirr'd?—Are brawlers here?
A strife between two gallants for our May-day Queen! And

Moderato assai. THE QUEEN.

this is he who struck the blow!
Up - on our lands!—on May - day

Animato. *f Trem.*

Animato.

too! As we are Queen, as we are Queen,— shall Jus-tice do its work—

THE MAY QUEEN.

Assai appassionato. (♩ = 120)

THE MAY QUEEN.

Hence with him!—hence with him! O my liege

La-dy! on-ly hear..... The plead - - ing of re - pen - tant

shame!— On me let judg - ment fall se - vere, Whose va - ni - ty is

all to blame; If, daz - - zled by my mi - - - mir state, His

lov - - ing heart I mad - ly tried, Hear me, hear me declare, a - las! too

THE MAY QUEEN.

75

late! I love but him, and none..... be - side.—With break - ing heart, on

bend - ed knee, I pray for grace,— I pray for grace, O

Dim. ed espress. THE QUEEN.
set.... him, set him free! Which is the other?

Cres. CHORUS. *f*
Which is the other? Stand a - side!—The one who seeks his face to hide.
Stand a - side!—The one who seeks his face to hide.
Stand a - side!—The one who seeks his face to hide.

THE MAY QUEEN.

THE QUEEN (to ROBIN HOOD).

What? you, my Lord, in vile ar - ray! What would your plighted Lady

say? You to a vil - lage girl de - scend! Shame! from our presence! Hence! hence a -

- mend! From our presence! hence a - mend!

Dolce ed Andante. ♩ = 132. For you, my mai - den,

all too gay, To wear a - gain the crown of May, - Wed him at morn - your fol - ly

streets, and singing entirely in fifths, without missing a single note. This is what I never heard in Germany. From a distance I thought at first that two persons were singing separately. As we drew near we found that it was a duo in pure fifths.

I cannot sufficiently lay stress on the politeness of M. Wider, the merchant to whom I have been recommended, and on that of all his family. It is impossible to give them too much praise. I have learnt a little to read the men of this world; but I have seen few, very few, so obliging as these,—frank, kindly, and open, at the same time that they are polite, well-mannered, and free from pride. They have invited us to dinner every day that we have no other engagement. We shall soon have had enough of our journeys in gondolas. To-morrow we dine at Catarina Cornero's, Sunday at the Patriarch's, Monday at Dolfin's, next week, almost every day, with other nobili.

P. S. from Wolfgang.—I am still alive, God be praised, and in good health. Do you know what it is to receive the *attacca*? In order to become a true Venetian, you must allow your hinder part to be brought violently in contact with the ground. It was decided that I should be initiated. Seven women laid hold of me, and they succeeded in bringing me—how shall I say?—aground.

No. 98.

The Same to the Same.

Venice, March 1, 1771.

We are constantly invited out, now at one place now at another; there is always some lordly gondola before our door ready to carry us to the Grand Canal. On our return we shall have to make a stay for a few days at Vicenza, the bishop of which, who belongs to the Cornero family, will not allow us to pass through the city on any other condition; the same with Verona. I am vexed that we shall only have melancholy fast days during our whole journey. We may, perhaps, reach Reichenhall on Good Friday, where we shall hear the usual opera of the *Passion*. I will relate to you all we have seen; the arsenal, the churches, the hospitals; there are a thousand things to admire here.

We shall not bring the opera back with us. It is still in the hands of the copyist, who, like all the copyists of Italy, will not let the original of an opera go out of his hands as long as he can make a profit of the copies, in order that he alone may have the benefit of it. When we left Milan the copyist had made five complete copies, one for the *impresa* (management), two for Vienna, one for the Duchess of Parma, and the other for the court of Lisbon, not to speak of the single pieces of which he had many copies to make. He has not executed all his orders yet.

Tuesday there is a grand concert; Sunday we go to the Imperial ambassador, Monday to Maffetti's.

No. 99.

The Same to the Same.

Venice, March 6, 1771.

We are so plagued and dragged at in every direction, that I cannot say who, of all that ask us, will succeed in getting us. It is a pity we could not have stayed longer here, for we have made a wide acquaintance with all the nobility, and everywhere, in the drawing-rooms, at the dinner table, we are so overwhelmed with honors, that not only are we fetched and brought back in gondolas by the secretary of each house, but the master of the house himself accompanies us home, and they are among the first people in Venice, the Cornero's, Grimani's, Mocenigo's, Dolfin's, Valieri, &c.

I am afraid we shall meet with very bad roads, for there have been frightful rains. *Basta!* we must take things as they come. All these things do not interrupt my repose, so long as we are in health.

No. 100.

The Same to the Same.

Vicenza, March 14th, 1771.

We had made everybody believe that we should start a day earlier than we meant, in order to have a day to ourselves, and to have time to pack up. But the trick was nosed out, and we had to dine once more with Cotari, and with Cornero, who presented us with a handsome snuff box, and some fine lace cuffs. We saw all that we could contrive to visit in Padua in one day, for there we could get no rest either, and Wolfgang had to play in two places. He also found some work there, for he is to compose an oratorio for Padua. We paid a visit to the Maestro Padre Valotti* at Santo, and then Ferrandini†.

*A cordelier monk, a chapel master, and the greatest organist of his time. Born at Vercelli, 1697, died at Padua, 1780.

†Antonio Ferrandini, born at Naples, 1718, author of a *Stabat Mater*, considered a masterpiece; died in poverty, 1779.

where Wolfgang had to perform. Lastly he played to perfection on the organ of the incomparable church of San Giustiniiano. To-morrow we stay over another day—not without cause.

No. 101.

The Same to the Same.

Verona, March 18th, 1771.

I am informed from Vienna that a document will reach me at Salzburg, which will astonish you, and confer immortal honor on our son.‡

No. 102.

The Same to the Same.

We are near our journey's end. Thursday, I hope to be in the midst of you.

No. 103.

The Same to the Same.

Verona, August 18th, 1771.§

We stayed an entire day at Ala, with two Piccinis, that we might go to church in our travelling attire, which it was easier to do than at Verona. We have plenty of entertainment in the way of music. We alighted here at Luggiatti's.

P. S. from Wolfgang.—I have only slept half an hour, for I do not like sleeping after meals. You may hope, believe, think, fancy, figure to yourself, be satisfied, and live in confidence, that we are in good health. As for me I can give you positive intelligence to that effect. Ask M. de Hefner if he has not seen Anna Mindl.

No. 104.

The Same to the Same.

Milan, August 24, 1771.

We have been here since the 21st. The poem has not yet been sent from Vienna. The archduke arrives on the 15th of October, and the marriage will take place on the same day.

P. S. from Wolfgang.—We were overcome with heat on the road; the dust followed us up most pertinaciously and impudently to such a degree, that we should certainly have been stifled and have died, had we not had the good sense to do nothing of the kind. Keep your promise to me; you know very well what I mean. O thou all-beloved, I beseech thee; I shall most certainly be beholden to thee.

At this moment I am suffocating! I open my waistcoat. Addio. Overhead we have a violinist; there is one below us; in the next apartment there is a singing-master giving lessons; opposite to us there is a colonel. This is an amusing state of things when you are composing, it gives one ideas.

No. 105.

The Same to the Same.

Milan, August 30, 1771.

The poem has come at last. As yet Wolfgang has done nothing but the oversure, to wit, a tolerably long *allegro*, an *andante* which is to be danced to, but only by a few persons. Then instead of the concluding *allegro* he has written a sort of *contradance* and chorus, which is to be sung and danced to. We shall have a pretty good deal to do this month. We are going to see M. Hasse, who has just arrived.

We went to see the Princess, the betrothed of the Archduke. She was extremely gracious; not only did she chat a long time with us, but, moreover, gave us the most charming reception, for as soon as she caught sight of us, she advanced quickly to meet us, drew off her glove and presented her hand, and began to address us before we could say a word to her.

P. S. from Wolfgang.—I have already in your honor eat lots of pears, peaches, and melons. My sole pleasure is talking in signs with the dumb people, for I can do it to perfection. Let me recommend to you my prayer for the other, so long as there is another, you understand.*

No. 106.

I received your few lines; it was a most economical idea to write only a little on the first page and scarcely anything on the second; for so many thousands of letters might add such weight to the epistle, that it would require six horses to convey it to Milan. Heavens, what an amount of postage! Blank sheets are always less costly to be conveyed than those which are covered with writing.

§Count Flomiani wrote to him from Milan, in the name of the Empress Maria Teresa, to confide to Wolfgang the composition of a grand serenade for the stage, to celebrate the marriage of Archduke Ferdinand. It was called *Ascanio in Alba*. The opera composed on the same occasion was entrusted to the eldest of the chapel masters, the celebrated Hasse.

§Mozart returned in August to Milan, with his father, to compose his serenade, and work at an opera at the same time.

*A young lady, a favorite with the young composer, and who was shortly about to be married.

Our heads are quite full. We received the poem very late, and even then it still remained some days in the hands of the poet, that he might make all sorts of changes. I hope it will have a good success. But Wolfgang has a heap of things to write, for he is also obliged to compose the music for the ballet which connects the two acts, or the two parts of the serenade.

I did not think it at all extraordinary that the Archduke Maximilian should have become a canon of the Cathedral. I everywhere, and on all occasions have said it, since my return from Italy to Salzburg, that it would happen. We shall see the rest: patience. I am sorry I cannot write all I have to say. Salzburg is not the sole motive for this first step.

No. 107.

The Same to the Same.

Milan, September 13, 1771.

Wolfgang will, I hope, with God's help, have finished the serenade in twelve days; it is properly speaking an *azione teatrale* in two parts. The recitatives, with and without accompaniments, are all finished, and the choruses also, five of which are sung only, and three others sung and danced to at the same time. We attended to-day the rehearsal of the dance, and we admired the zeal of the two ballet-masters, Pick and Fabier. The first tableau represents Venus emerging from the clouds, accompanied by Genii and Graces.

The *andante* of the symphony is danced to by eleven personages, eight Graces and three Goddesses. The last *allegro* of the symphony is a chorus of thirty-two choristers, eight *soprani*, eight *contralti*, eight *tenors*, and eight *basses*, and at the same time danced to by sixteen personages, eight women, and eight men.

There is another chorus of shepherds and shepherdesses; and besides chorus of shepherds alone, that is *tenors* and *basses*; next there are choruses of little shepherdesses, that is of *soprani* and *contralti*. In the last scene they are all together, Geni, Grazi, Pastori, Pastorelle, choristers, dancers of both sexes, and all dance together to the final chorus. In the above enumeration are not included the solo dancers, namely, M. Pick, M^{me}. Binetti, M. Fabier, and Mansell Blache. The small solos which intervene between the choruses, sometimes between two soprani, sometimes between *altii* and soprani &c., are intermingled with solos by dancers of both sexes.

The personages of the cantata are: La Venere, Signora Falchini, *seconda donna*; Ascanio, Signor Manzuoli, *primo uomo*; Silvia, Signora Girelli, *prima donna*; Aceste Sacerdote, Signor Tibaldi, *tenore*; Fauno Pastore, Signor Solzi, *secondo uomo*.

N. B.—We have already in hand our Venice affair for 1773.

(Here follows in Italian the agreement for an opera to be performed in Venice at the Carnival of 1773, and requiring the presence of young Mozart in that city from the 30th of November, 1772. The terms are seventy sequins.)

P. S. from Wolfgang.—I shall write only for the sake of writing. I am not very well. I have a cold in my head and chest. Tell M^{lle}. de Moelk I am greatly rejoiced at the idea of returning to Salzburg, if it were only to receive for my minuets such a present as I received once after a certain concert,—she will know well enough what the present I mean was.

(To be continued.)

Musical Correspondence.

CAMDEN, N. J., JUNE 23. — Although we are not accustomed to share our musical treats with the readers of the Journal, yet we presume you will be pleased to hear from an old friend. We were not a little surprised a few days since by the announcement of "A Grand Concert to be given in the Court House, Friday evening, June 22, by the Camden Sacred Musical Union." The selections were from Handel, Haydn, Mozart, Romberg, Möhring, Fesca, Speyer and other eminent composers, and were performed with much credit. We would particularly mention: "The Heavens are Telling," from Haydn; the air for soprano: *Deh, se piacer me vuoi*, from "Titus," by Mozart; the "Hunter's Song," by Kücken; "The Wanderer," by Fesca; Air for soprano: "Angels ever bright and fair," from "Theodora," Handel; a solo and chorus from the "Power of Song," by Romberg; "Rest in Peace," by

Möhning; and a charming Quartet by Foster. We should be unjust did we not also mention the Piano Solos; especially the introductory one from C. M. von Weber, performed by Mr. JACKSON, the conductor of the Association. It convinced us that certainly there was one excellent pianist in Camden. Mr. J. has done much for music here, and we are glad to learn he is reaping the fruits of his labor from a good number of pupils, and the high esteem in which he is held by all the lovers of good music here. The Hall was well filled by an appreciating and attentive audience, who expressed their pleasure and satisfaction by frequent and hearty applause. The Society was organized in October last, and is composed of the best talent in Camden. We trust they will continue their rehearsals, for we are sure, if they can draw so large a house, this very warm season, as was assembled last evening, they cannot fail to meet with even greater success during the winter months.

Our residence here has been short, yet we have been gratified to hear so much good music both in Camden and Philadelphia, and we are promising ourselves many happy hours from music here, which we have so often enjoyed in Boston.

NEW ENGLAND.

CAMBRIDGE, MASS., JUNE 26.—The HARVARD GLEE CLUB, assisted by the MENDELSSOHN QUINETTE CLUB, gave their sixth concert at Lyceum Hall, Cambridge, on Wednesday evening, June 20th. Nothing could be more unpropitious than the weather; the rain had been pouring in torrents all day, and only increased as the hour for the commencement approached. But at eight o'clock every seat was taken, and the ladies were somewhat in the majority, proving the popularity of the music of the Club. Here is the programme:

PART I.

1. Quintet in B flat, op. 87, Allegro and Adagio. Mendelssohn
2. The Cheerful Wanderer. Mendelssohn
3. Polonaise, op. 26, for Piano. Chopin
4. Wandering Song. Mendelssohn
5. Thema and Variations, from the Quartet, in A, op. 18. Beethoven
6. Poesanti Nani, Song and Chorus from the "Magic Flute." Mozart

PART II.

1. Song written for the Germans at Lyons. Mendelssohn
2. Souvenir de Sonnambula, solo for Violoncello. Kummer
3. Turkish Drinking Song. Mendelssohn
4. Wanderer's Night Song. Lenz
5. Scena and Aria, from "Le Pré aux clercs." Herold
6. Summer Song. Mendelssohn
7. College Songs.

The Glee Club, not the Quintette, as is seen in the bill, gave prominence to Mendelssohn. They have made him a study the past year, and with excellent success, if their performance be taken as the result; the involved parts were rendered with great clearness and self-possession, and there was none of that nervous hurry so often incidental to an amateur performance. This was the more creditable, since the class of music was of a higher standard than they have ever before attempted. After the Club had recovered from the throat-parching effect of the first piece, the voices came out clear and brilliant. The great successes of the evening were No. 6, in the first part, and No. 3, in the second part. Both were received with great enthusiasm, and repeated. The "Turkish Drinking Song." I preferred to the same as performed by the "Orpheus," because there was not that excess of light and shade by which some of the tones are lost in a vanish, and there is a freshness and brilliancy in the young voices of the Harvard which is very pleasing.

The Quintette were an inspiration to the singers, and must have been refreshed in performing to such a cordial and appreciative audience. Too often the instrumental part is counted a bore, when compared with the vocal, but the performers were twice re-

called; the last time they could not refuse, and so they repeated part of No. 5 in the second part.

During the whole evening the audience seemed to forget there was such a thing as weather. We are very sorry to hear that this is the last time the Club will appear. It seems that the "powers that be," with the advice of the musical instructor, have decided that the Club is detrimental to the interests of College music, and so have dissolved it.

Dwight's Journal of Music.

BOSTON, JUNE 30, 1860.

MUSIC IN THIS NUMBER.—BENNETT'S Cantata: *The May Queen*, continued.

The "Philharmonic" Problem.

The problem is, to organize some system, sure, efficient, permanent, whereby those who really love and thirst for great orchestral music, such as the Symphonies, the Overtures, &c., of Beethoven, of Mozart, of Mendelssohn, of any master who has power to interest us and inspire us as these do, may rely from year to year upon stated and sufficient supplies (concerts) of such music. The problem is, in short, the organization of the highest class of instrumental concerts, with a single view to true musical culture and the maintaining of a high standard of taste. ART, and not mere amusement, not material profit found in catering to amusement, is the main thing to be sought. A musical society, springing from this motive and with this end, is what has commonly been understood in older cities by the term "Philharmonic Society." It is a society which ministers to a true love of Music as an *Art*, by furnishing frequent opportunities of hearing and enjoying the best works of the great composers (not of course too narrowly restricting itself to these).

Now there are several methods by which we may get such concerts. One is to trust entirely to private enterprise, to managers and companies, who may come to us from abroad, or who may spring up at home, and who find their interest in catering to a manifest appetite in the community. Such appetite of course manifests itself in its readiness to patronize and pay for such things; and if the appetite be high, be classical, if classical music *pay* best, then classical music we shall have offered us on all sides by competing speculators in the article. This method we have tried abundantly; enough to know that it is exceedingly uncertain for all good purposes. They who speculate in concert-giving always seek to create a feverish and unwholesome appetite in the public. They care not for the kind of audience, they care only for the largest. Anxious to attract and please the many, they find they can afford, at least, for the time being, to overlook to a great degree the wishes of the real music lovers,—those on whom, in the long run, the entire support of music really depends. If they can get up an excitement *now*, and draw great audiences, and reap large profits, what care they if the fire burn over the soil and leave it dead and barren for some years to come! Much good music we do surely owe in Boston to these chance enterprises. But we cannot rely on them, amid the factitious and capricious tastes and preferences of a half musical or wholly unmusical public.

A second method is for the musicians who compose the orchestra, and who reside among us, to organize themselves into a society, (as they have just done), and manage the whole thing themselves for their own profit, as a matter of business, and for the artistic profit of the music-lovers so far as this may coincide with their own profit. There may be mingled with this business motive a great deal of the disinterested, higher motive, of love of Art for Art's sake, as there doubtless is in many of the musicians who have organized the "Boston Philharmonic Society." Of course, many of them, perhaps the most of them, are even more anxious to have such a union as a mutual guaranty of the artistic tone and character among themselves, than as a new means of professional employment. It depends upon the individuals composing it in the first place, and secondly upon the degree of interest and confidence their union can inspire among the real music-lovers, whether they can serve the true ends of a Philharmonic society. The plan is perfectly legitimate, even on the lowest ground of a mere business corporation; and we cannot deny that, from the higher view, there is much ground of confidence in many of the gentlemen who have formed the new society. But here lies the danger and the doubt: it is composed of and managed by the actual performers in the orchestra exclusively; it must embrace those who are available for actual service on the instruments required, whether the artistic spirit be strong in them or not; it is wholly and exclusively under the control of those who earn their livelihood by playing on orchestral instruments, and who unfortunately are so placed that they must look to every means of multiplying occupation for themselves. The majority of course govern. Where then is the guaranty that those members who have the real cause of Art at heart may not be at any time outvoted by those who only look to profit, and who play at "Philharmonic" concerts, just as they play in bands or theatres, merely by the hour for wages?

A third method (and this is what we had hoped would at least be tried, and what might still be tried without any interference with the other) is for those who really love and want classical orchestral music, to organize their want themselves, by forming some society in which music-lovers, amateurs, orchestral performers, and musical artists generally shall have a voice and influence, and so pledge themselves to its support. Let the musical taste of the community organize *itself*, as it were, into some permanent, effective system for the furtherance of its desires. To this end it would seem most natural, as a first step, after the thing has been sufficiently talked about in chance ways, here and there, in private, to have a meeting called, for conference, of the leading friends of music (of course we mean the lovers of orchestral music in the highest sense). Such a meeting should include the leading friends and patrons of such music; the persons of most taste, musical character and enthusiasm; such actual performers in orchestral concerts, as feel a paramount interest in music as an art, and not chiefly as a business; also amateur performers, who might be useful in the counsels, and perhaps even in the working rank and file of the orchestra; and above all, the leading musical artists in the city, whether engaged in orchestras or in other departments of the art. In a word, it should

be a meeting of just those persons who constitute the musical character (in the best sense) of the city. A full and candid conference, or series of conferences of such a company—the more informal the better—would naturally lead to the appointment of a committee, in which all the above named classes should be represented, who should study the problem together in earnest, and report at an adjourned meeting the outlines of a plan of a Philharmonic Society, to be composed not merely of actual performers in the orchestra, but of those who have the cause of the best music most at heart, and who will pledge themselves to the work of securing both subscribing audience and orchestra year after year, upon a permanent system, which may grow in strength and efficiency as it goes on. This plan should not be adopted until after it has been thoroughly and critically canvassed. It will have the merit of placing both the artistic control and the pecuniary responsibility of the concerts in the hands of those who really want the concerts. The society, so organized, may either organize an orchestra of its own, from time to time or permanently, as shall seem most expedient; or it may employ any orchestra already in existence, such for instance as our musicians have been forming. But the control and the responsibility will rest with those who want the concerts, in other words with those who look to the artistic end, instead of with those who take it up in the routine of their own professional business.

Of course this is only hinting the initiatory steps, together with the spirit that should govern such a movement. The working details of the plan would soon suggest themselves.

ITALIAN OPERA.—The CORTESI Troupe brought its brief season to a close on Wednesday, with a benefit performance of *Saffo*, in which Mme. CORTESI took the part of Saffo, with Miss PHILLIPS as Ismene and MUSIANI as Phao. We were not present, and therefore had to lose the satisfaction of witnessing what the announcement styled the "greatest rôle of the greatest lyric tragedienne," as well as the repetition of the "famous *ut-de-poitrine*, which has placed Musiani in the front rank of living tenors," or something tantamount to that. By the way, "Vanity Fair" has cleverly translated *ut-de-poitrine* (or *Do-di-petto*) into picture; we know not whether the hearing or the seeing gave us the most pleasure.

The audiences generally have been not large. FABBRI has gained in general esteem as really an admirable artist, of a truly lyric stamp. In her second performance, in *Ernani*, her very powerful voice appeared a little harder and less genial than in *Nabuco*; and it has been justly observed that her middle tones are weaker and of less positive character than her splendid, ringing highest tones and the solid, satisfactory tones in the contralto region. The middle register in fact betrays the German quality of the voice. Mme. Fabbri's first career was German, under her maiden name of Agnes Schmidt, and in the great German rôles, as Fidelio, Agatha, Iphigenia, as well as in Meyerbeer's operas. It is only within the last two years that she has sung in Italian. She is not, as we have said before, one of the most finished of mere singers; and on that account it rather pains us when she undertakes much ornamental or bravura work. Her trill, for instance, is rich, reedy, penetrating, birdlike, but not even, and she indulges in it too much. But she has the lyric fire, a true dramatic quality and power. Her Elvira was fine, but hardly as impressive as her Abigail. We thought, too, that she over-dressed the part. MUSIANI's tenor rang more powerfully than sweetly in

the music of Ernani. SUSINI was as largely and musically sonorous in voice as he was dignified and grand in bearing, as the old Silva. The union of three principal voices of such extraordinary power was something rare; and accounted perhaps for the excessive loudness of the orchestra, wherever drums and trombones had a chance. It was an over-loud, otherwise an uncommonly good performance of *Ernani* as a whole. Sig. BARILI put more than usual vigor and expression into the part of Don Carlos, though his voice was hardly adequate.

We have not had the pleasure of hearing FREZZOLINI in either of the two parts she has taken here, Lucia and Gilda in *Rigoletto*. But on Saturday afternoon she sang, between the acts of *Nabuco*, the crazy scene: *Qui la voce*, from *I Puritani*, giving evidence of a voice of sweetest and most feeling quality and cultivated to a very high point of perfection; but style and feeling could not overcome the painful impression of the great labor with which the voice is now used. She must have been a very admirable singer, and there is lady-like refinement in her look and manner; but she lacks the strength and freshness now to make a positive impression. FABBRI was all herself again that afternoon as Abigail. On Tuesday evening she sang the *Traviata*, we are told, with great success. Mme. FABBRI is engaged by manager Ullman for his next Academy season, when we trust she may be heard in music better worth her talent than mere operas of Verdi.

Musical Chit-Chat.

The Maennerchor and young Maennerchor Societies of Philadelphia had a picnic and concert in the woods last Monday, at Hestonville. The music consisted of an overture by the Germania orchestra; chorus of priests from *Zauberflöte*; the *Rienzi* chorus by Wagner; part-songs by Kreutzer and others.... ULLMAN has engaged FABBRI, PATTI, BRIGNOLI, SUSINI, FERRI, for the next season. AMODIO goes to the Brazils.... The "infant musical phenomenon" of three years old, MARTHA STORY, of Essex, Mass., who plays more than fifty tunes, and does other extraordinary things, is about to give daily exhibitions next week in this city. This is done, we understand, to raise the means of giving her a musical education. See advertisement.

The report of RUBINSTEIN's death is contradicted.... Liszt is about to marry a Russian princess. "The German journals," says *The Gazette Musicale*, "announce the approaching marriage of Franz Liszt with the princess Wittgenstein. The dispensation so long expected has arrived from Rome. The ceremony will take place at Fulda, and will be performed by the Bishop."

Music Abroad.

Germany.

VIENNA.—The *Musik-Zeitung* sums up the musical performances of the whole season of 1859-60. As it may interest our readers to see how much and what music may be had in a German city in one season, we translate the article.

The concerts, public or semi-public, which have taken place during the past season, are:

5 Philharmonic Concerts; 4 of the Society of Friends of Music; 2 of the Singverein; 3 of the Sing-akademie; 2 (repeated) "Academies" of the Ton-künstler Society; 3 Concerts of the orchestral Euterpe; 3 private performances of the Orchestral Union of the Musical Association; 2 Concerts of the Männergesang and 2 of the Academie Gesang-verein (besides other such societies); 10 Quartet Concerts of Herr Helmesberger; 2 by Vieuxtemps; 4 Trio soirées of Herr Dunkl; 3 Quartet performances of Hr. Hoff-

mann, and 4 Soirées of Hr. Carl Debrois van Bruyck. Moreover, there have appeared, either independently or in other concerts: the violinists Vieuxtemps and Poznansky, the pianists Dreyschock, Carl Meyer, Freiberg, Boscovitz, De Lange, Dachs, Epstein, Hans von Bülow; and the singers Herren E. v. Soupper, S. Marchesi, Stockhausen, besides many resident artists and dilettanti. Moreover the ladies: Clara Schumann, Fr. Suck, Fiby, J. von Asten, Th. Kress, H. Fritz, and others. As composers: Herren C. D. v. Bruyck, Mögele and F. Mair.

In these concerts the following works of importance were performed:

A. For Chorus and Orchestra.

HANDEL: "Israel in Egypt." "Timotheus." A chorus from "Deborah."

S. BACH: Cantata "Shepherd of Israel." * Extracts from the "Matthew Passion." *

HAYDN: "The Seasons."

BEETHOVEN: "Ruins of Athens." "Christ at the Mount of Olives."

MENDELSSOHN: "Walpurgis-Night." 95th Psalm.* 98th Psalm. *Lauda Sion.** Athalia. Chorus from *Christus*.

SCHUMANN: 4 Ballads of the Page, &c. "Manfred." "Pilgrimage of the Rose."

LISZT: "Prometheus."

B. Vocal Choruses.

1. Religious, mixed choir, by: Allegri, Gabrieli, Arcadelt, Frank, Eccard, Schein, Esser, Fr. Lachner.

2. Secular, by: Mendelssohn, Schumann, Taubert, Gade, Berg, J. Maier.

3. Männerchöre, by: Zelter, Mendelssohn, Schubert, Schumann, Otto, &c. &c.

C. Symphonies.

HAYDN: in D major.

MOZART: A major, D major, G minor.

BEETHOVEN: C major, D major, A major (twice), F major (No. 8), D minor (Choral), twice.

SCHUBERT: C major.

MENDELSSOHN: C minor, A minor, A major.

SCHUMANN: D minor, Overture, Scherzo and Fugale.

GADE: B major.

D. Overtures, Marches, &c.

S. BACH: *Tocatta*, instrumented by Esser.

MOZART: "Titus." *Maurerische Trauercantata*.

BEETHOVEN: "Egmont." "Coriolanus." "King Stephen."

WEBER: "Abou Hassan."

SCHUBERT: instrumented by Liszt.

SPOHR: "Macbeth." *Berggeist*.

WINTER: "Tamerlane."

CHERUBINI: "Anacreon."

MEHUL.

BERLIOZ: Scherzo *Fée Mab*.

MEYERBEER: Schiller Fest march.

WAGNER: Introduction to "Tristan and Isolde."

E. Concertos, with and without Orchestra.

S. BACH: Italian Concerto (twice). Concerto in D minor, with strings.

MOZART: in D minor.

BEETHOVEN: C major, C minor, Eb major for piano.

WEBER: *Concertstück*.

MENDELSSOHN: G minor (twice).

SCHUMANN: A minor.

Single movements from Concertos for Violin by Beethoven, for Clarinet by Weber, for Piano by Sterndale Bennett.

* Those with a star had only a piano-forte accompaniment.

F. String Quartets, Quintets, &c.

1. Quartets:

HAYDN: D major, G major.

MOZART: B flat major, A major, D minor.

BEETHOVEN: A major, F major (op. 59), F minor, C sharp minor, A minor, B flat major (op. 130), F major (op. 135).

SCHUBERT: D minor.

MENDELSSOHN: F minor.

SPOHR: E minor.

SCHUMANN: A minor (twice), F major.

HAGER: B minor.

RAPFOLDI: } in manuscript.

KESSMAYER: }

2. Quintets:

MOZART: C major, G minor, D major.

SCHUBERT: C major, with 2'celli.

MENDELSSOHN: B flat major (twice), A major.

RUBINSTEIN: Manuscript.

3. Double Quartet:

SPOHR: E minor.

G. Piano Trios, Quartets, &c.

S. BACH: Sonata with Violin, in F.

HAYDN: Trio in A major.

BEETHOVEN: Trios in E minor, D major, and E flat major. Sonatas with violin in E flat major, C minor, A major, A minor (op. 47); with 'cello, in A major, C major, and D major (op. 102).

SPOHR: Quintet and Trio.

SCHUBERT: Trio in B flat. Quintet in A.

MENDELSSOHN: Trio in C minor.

CHOPIN: Trio.

SCHUMANN: Sonata with violin, op. 121. Trios in D minor, F major, G minor. Quintet in E flat.

CLARA SCHUMANN: Trio in G minor.

STERDALE BENNETT: Trio in A.

RUBINSTEIN: Sonata with Viola. Trio in G minor. Sextet (originally Octet).

C. REINECKE: Sonata with 'cello.

GADE: "Trio-Novelletten."

HILLER: "Trio-Serenade."

GOLDMARK: Quartet.

London.

PHILHARMONIC SOCIETY.—The fourth concert of the season took place on Monday evening, "by command," and was honored by the presence of Her Majesty and the Prince Consort, the King of the Belgians, and the Princesses Alice and Helena. The royal party entered the Hanover Square Rooms shortly after eight o'clock, and the National Anthem was played by the band, both on the arrival and departure of the illustrious visitors. The programme, although it included two symphonies—namely, the so-called *Italian* of Mendelssohn, and the *Eroica* of Beethoven—(both finely executed under the able direction of Professor Bennett), was much shorter than usual, and included but one novelty, the first appearance at these time-honored concerts of Mlle. Artôt, a young French singer of remarkable merit, possessing a very fine voice, and much musical feeling of the best kind. Mlle. Artôt sang the intensely dramatic "Ah mon fils" of Meyerbeer, and the divine air "Deh vieni non tardar," from Mozart's *Nozze di Figaro*, and in both instances met with well-merited success. The other pieces in the programme were the fine overtures to the *Ruler of the Spirits* and *Ruy Blas*, to each of which ample justice was done by the unsurpassable band of the Philharmonic Society. The Rooms were crowded.—*Mus. World*, June 9.

MONDAY POPULAR CONCERTS.—The programme of the twenty-fourth concert, last Monday, was selected from the works of various masters. The instrumental pieces were: quartet in G major (Op. 61) Dussek; *Sonata Appassionata*, Beethoven; quartet in E minor (Op. 44), Mendelssohn; a trio in F (No. 2), Spohr. Of these Mendelssohn's magnificent quartet—introduced by general desire—created the greatest effect. Dussek's quartet was played for the first time at the Monday Popular Concerts, and was quite as successful as its companion in E flat, introduced by the directors on a previous occasion. The one in B flat (No. 2) will doubtless come next; and this will exhaust the string-quartet repertory of this master. Herr Lubeck was recalled after the sonata of Beethoven, which he played in his accustomed style. The players in the quartets were M. Sainton,

Herr Goffrie, Mr. Doyle, and Signor Piatti, whose performance in both instances merit the highest praise. Spohr's trio did not go well. The singers were Mlle. Jenny Meyer (who has a lovely mezzo-soprano), encored in Gluck's "Che farò," which, as also Schubert's "Ungeduld," she sang with the utmost purity of expression; Herr Hermanns, a young German singer, with a superb bass-voice and great declamatory power, who was encored in two songs "An dem Sturm," (Carl Evers), and "Falstaff's song" (from Otto Nicolai's *Merry Wives of Windsor*) for which he substituted "In diesen heiligen Hallen" (*Die Zauberflöte*); and last not least Mr. Sims Reeves, who was encored in Mr. Howard Glover's exquisitely beautiful setting of Shelley's "I arise from dreams of thee," and in Rossini's "Gita in Gondola" (*soirées*), accepting the compliment in the first instance and courteously declining it in the last, both songs being given to perfection. Mr. Benedict accompanied the vocal music with masterly skill. Although this was the twenty-fourth concert, of the second season, St. James's Hall was crowded in every part. And yet some will insist that "the people" don't like good music.—*Ibid.*

SACRED HARMONIC SOCIETY.—By far the finest performance of Mendelssohn's *Elijah* that has been heard for a long time was given last week at Exeter Hall, before one of the most densely crowded audiences we remember. Indeed so great was the demand for places that the Society have found it advisable to announce a repetition of the oratorio, although this was intended to be the last of the season, and *Elijah* will consequently be heard again on Friday, the 25th instant. Lately we had occasion to comment on its performance, by 3000 performers, at the Crystal Palace, when, owing to acoustic difficulties, impossible to overcome, much of the effect was lost. At Exeter Hall, however, it is a different thing; the 700 are quite sufficient (more than sufficient as far as the brass is concerned) to carry out the intentions of the composer, and every note is distinctly heard, not only of the vocal, but the instrumental parts, which is absolutely necessary to a proper understanding of the work. The principal soloists were Miss Parepa, Mad. Sainton-Dolby, Miss Palmer, Mrs. F. Lucas, Messrs. Sims Reeves, Santley, and Patey.—*Ibid.*

THE CHARITY SCHOOLS AT THE CRYSTAL PALACE.—The entertainment given on Wednesday by the children of the Metropolitan Charity Schools, was partly in consequence of the Annual Meeting at St. Paul's Cathedral being prevented taking place this year on account of the repairs being made in the interior of the building, and partly because the friends of the children were desirous to give them a holiday, and repeat the festivals of 1858-9, which were found so eminently successful. No less than forty-six schools sent their juvenile choirs, and the whole force amounted to nearly 4000. Mr. G. W. Martin, to whose beat the children are familiar (and who has succeeded to the position vacated by Mr. Bates), conducted; Mr. James Coward presided at the organ; Mr. T. Harper was first trumpet; while, to strengthen the accompaniments (which some of the pieces in the programme required), there were a second trumpet, two horns, four trombones, and the gigantic drum played by Mr. Chipp. The following was the selection: "The Old Hundredth Psalm"; Chorus, "Lord of Heaven and Earth" (Haydn); Chorale, "Come sound his praise abroad" (G. W. Martin); Chant, "O sing unto the Lord"; Chorale, "Martin Luther's Hymn"; "Hosanna," for three trebles (G. W. Martin); "God and King of Jacob's nation" (Costa); Chorale, "God that madest earth and heaven" (T. B. Southgate); Psalm, "O praise ye the Lord"; Chorale from *St. Paul*, "Sleepers awake" (Mendelssohn); and "God save the Queen." The performance on the whole was most admirable, more especially in the unison pieces, in which the singers felt no timidity, and sang with their hearts as well as their voices. There were three encores, the Chorale, "Come, sound his praise abroad," the "Hosanna" for three trebles (both by Mr. Martin), and the Chorale from *St. Paul*, "Sleepers awake." At the end of the Concert, when the National Anthem had been sung, there was a tremendous demonstration on the part of the singers as well as the audience. First the audience clapped their hands sore, and then the children roared themselves hoarse, and then both joined issue and screamed and applauded in unison, until fairly wearied, the juveniles holding out the longest. At last the schools retired from the orchestra in military order, and were soon seen swarming over the terraces and walks, where the Upper Fountains were made to play for their gratification; and here we must leave them, having no doubt that they enjoyed themselves heartily, and went home happier than princes, potentates, or members of the House of Commons.—*Ibid.*

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